

AND THE LANGUAGES OF PERFORMANCE

Shakespeare



The Folger Institute
The Folger Shakespeare Library
201 East Capitol Street, S.E.
Washington, D.C. 20003-1094
(202) 544-4600

1992-93 HUMANITIES INSTITUTE

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CENTER FOR SHAKESPEARE STUDIES
SUPPORTED BY A GRANT FROM THE NATIONAL
ENDOWMENT FOR THE HUMANITIES

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THE FOLGER INSTITUTE

FOUNDED IN 1970, the Folger Institute is a center for advanced study and research in the humanities that is sponsored by the Folger Shakespeare Library and a consortium of twenty-nine universities. With additional support from such agencies as the Andrew W. Mellon Foundation, the National Endowment for the Humanities, the John Ben Snow Memorial Trust, the Exxon Education Foundation, and the Hillsdale Fund, the Institute offers a multidisciplinary and cross-cultural program of seminars, workshops, symposia, colloquia, and lectures.



The Folger Institute Center for Shakespeare Studies was established in 1986 with the help of a generous grant from the Education Division of the National Endowment for the Humanities and has since received additional support from the N.E.H., the Hillsdale Fund, Emory University, and John Dulin Folger. Premised on the conviction that no single theoretical model, historical perspective, scholarly methodology, or pedagogical strategy can do justice to Shakespeare's texts and contexts, the Center's activities have been designed to present and encourage a wide variety of critical approaches. Among its programs are humanities institutes, seminars, workshops, public lectures, and informal noontime gatherings of scholars who discuss their work in progress with Folger Readers and Institute seminar members.



The Folger Shakespeare Library, located two blocks from the nation's Capitol and across the street from the Library of Congress, holds the largest collection of English Renaissance books outside the British Isles, as well as extensive collections in the English seventeenth and eighteenth centuries, in the Continental Renaissance, and in English and American theatre history from their beginnings to the twentieth century. The Folger is also the world's foremost repository of archival materials on Shakespeare, with an incomparable collection, not only of Shakespeare First Folios and quartos, but also of eighteenth-, nineteenth-, and twentieth-century editions, translations, critical and scholarly works, and theatrical materials ranging from programs and playbills to promptbooks, diaries, costumes, and scene designs. The Library also holds major films on Shakespeare, as well as paintings, prints, and music related to Shakespeare and the Elizabethan period.

CHAIR: BARBARA A. MOWAT
EXECUTIVE DIRECTOR: LENA COWEN ORLIN
PROGRAM COORDINATORS: CAROL BROBECK AND IVY GILBERT
ADMINISTRATIVE ASSISTANT: JESSICA HYMOWITZ



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DIRECTED BY LOIS POTTER

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HOW can college teachers translate to the classroom the excitement that they get from a Shakespearean performance? This institute will focus on a number of approaches to this question. Its unusual format (it will meet for one week-end a month concurrently with the academic year 1992-93) is designed to encourage interaction between ideas thrown up by the seminar and ideas tried out in the classroom.

Attending, reviewing, and discussing theatre productions will be an integral part of the program, but institute members will also be involved actively: taking part in acting and directing workshops, trying out different theoretical approaches, preparing and reporting on projects and strategies for use in their own classes, and finally collaborating on a workbook synthesizing their experience. The approaches taken by the institute director and visiting speakers will move from the familiar and practical to the more unusual and theoretical, with increasing emphasis on the application of the experience to the real-life teaching situations of mem-

DIRECTOR

LOIS POTTER, Ned Allen Professor of English at the University of Delaware, is the author of *Twelfth Night: Text and Performance* (1985), *Secret Rites and Secret Writing: Royalist Literature, 1641-1660* (1989), and *Plays in Performance: Othello* (forthcoming). She is the general editor of two volumes of the *Revels History of Drama in English* (1981 and 1983) and a frequent theatre reviewer for the *Times Literary Supplement* and BBC Radio Leicester.

PARTICIPATING FACULTY

HARRY BERGER, JR., Professor of Literature and Art History at the University of California at Santa Cruz, is the author of *Revisionary Play: Studies in the Spenserian Dynamics* (1988), *Second World and Green World: Studies in Renaissance Fiction-Making* (1988), and *Imaginary Audition: Shakespeare on Stage and Page* (1989). He is currently completing two studies, *Graphic Imperialism* and *Rembrandt's Looking-Glass Theater*.

RALPH ALAN COHEN is Professor of English at James Madison University and the Executive Director of the Shenandoah Shakespeare Express, a non-profit, professional touring company. He was guest editor of *The Shakespeare Quarterly* for its Summer 1990 issue on pedagogy and is completing a book on teaching Shakespeare.

bers. Topics to be explored include the difficulties of describing and reviewing productions, the still more difficult business of recapturing the theatre of the past, the relation of theatrical self-consciousness to other forms of artistic self-presentation, and the use of workshop and rehearsal methods in a teaching context.

Fifteen college and university teachers will be selected to travel to Washington once a month during the academic year on the dates announced below. In most instances, a Thursday-night arrival will be required in preparation for intensive sessions all day Friday and Saturday as well as for frequent theatre evenings on Friday and/or Saturday.

Two of the weekends will be shared with a larger academic audience: Harry Berger, Jr.'s 13 and 14 November 1992 workshop on "Fictions of the Pose: Problems in the Politics of Self-Representation in Early Modern Culture" and Ralph Alan Cohen's 19 and 20 March 1993 immersion course, "From Critic to Director: Teachers Staging Shakespeare." Information on attending these workshops independently of the institute may be obtained from the Folger Institute offices.



ELIGIBILITY

Enrollment in "Shakespeare and the Languages of Performance" will be largely limited to those eligible to receive N.E.H. support to attend. A few places may be available for independent scholars and for faculty members from colleges and universities outside the United States who are able to participate without stipend support; they are accordingly welcome to apply to attend.

FINANCIAL SUPPORT

Fifteen participants will be selected to receive support of their travel and lodging expenses. It is expected that all reasonable expenses will be fully reimbursed. There will also be an allowance for theatre tickets. The following persons are ineligible for N.E.H. support: graduate students, secondary-school teachers, unaffiliated scholars, and teachers in institutions outside the United States (although non-citizens with permanent teaching appointments in U.S. institutions of higher learning are eligible). Anyone who has taken part in an N.E.H. humanities institute or summer seminar in the last two years will be given lower priority in consideration. Those applicants who are eligible for N.E.H. support will automatically be considered for it.

MICHAEL GOLDMAN, Professor of English at Princeton University, is the author of *Shakespeare and the Energies of Drama* (1972), *The Actor's Freedom: Toward a Theory of Drama* (1975), and *Acting and Action in Shakespearean Tragedy* (1985). In 1987 he directed a Folger summer institute on "Shakespeare's Texts in Action."

JEAN-MARIE MAGUIN, Professor of English at the Université Paul Valéry, Montpellier III, is the author of the two-volume *La nuit dans le théâtre de Shakespeare et de ses prédécesseurs* (1980). He is co-founder of the Centre d'Études et de Recherches Elisabéthaines at Paul Valéry, co-founder and editor of *Cahiers Elisabéthains*, and co-founder of the Société Française Shakespeare.

SUSAN SNYDER, Gil and Frank Mustin Professor of English Literature at Swarthmore College, is the author of *The Comic Matrix of Shakespeare's Tragedies* (1979). She has edited the two-volume *Divine Weeks and Works of Guillaume de Saluste, Sieur du Bartas* (1979) and *Othello: Critical Essays* (1988).

AUDREY E. STANLEY is Professor of Theatre Arts at the University of California at Santa Cruz and the Founding Artistic Director of the theatre festival Shakespeare/Santa Cruz. She has directed *Much Ado about Nothing*, *The Winter's Tale*, *Twelfth Night*, *1 Henry IV*, *As You Like It*, *A Midsummer Night's Dream*, *The Tempest*, *Romeo and Juliet*, *King Lear*, and *Macbeth*.

JANE WILLIAMSON is Associate Professor of English at the University of Missouri at St. Louis. She is the author of *Charles Kemble, Man of the Theatre* (1970) and is at work on a study of *Measure for Measure in Performance*.

SCHEDULE

The institute will meet on 18 and 19 September, 16 and 17 October, 13 and 14 November, 4 and 5 December, 29 and 30 January, 19 and 20 February, 19 and 20 March, 16 and 17 April, and 7 and 8 May 1992-93.

APPLICATION DEADLINE

15 May 1992. For application forms, write Lena Cowen Orlin, The Folger Institute, The Folger Shakespeare Library, 201 East Capitol Street, S.E., Washington, D.C. 20003. Or telephone (202) 544-4600.

Illustrations are from a manuscript tribute to Queen Elizabeth I in the collections of the Folger Shakespeare Library. A square of vellum dated 21 March 1603 has been cut and folded to include on a changing series of flaps sixteen verses, drawings of eleven different mythological and Biblical figures, and a portrait of Elizabeth herself.